MAUDE FEALY.

In "The Boss." West End Theatre, week of October 9.

THE PLAYGOER

Mr. Joseph Medill Patterson wrote a book, and then he dramatized the book. Or he may have written the play first and then elaborated his theme in the form of a novel. Either the book or the play might have been sufficient. But Mr. Patterson is industrious. The play has fallen into the hands of Miss Gertrude Elliott, and New York has had several opporturities to see it during the last week "Rebellion" is not a remarkable play, but it is rather a strong preachment, and many persons may on that account by curious concerning the length of its tenancy of the stage. Its tenancy is young yet. Mr. Patterson, probably is undisturbed by the objections which his play has aroused in the press and elsewhere. For if there were no objections, or no persons to urge them, his play would have no reason for existence But his labor will not make the slightest freedom. Then the woman rebels, seeks divorce, and claims "her birthright of love and happiness." She will marry the man she loves. And to this end sh breaks with her Church. This, briefly, is the story in Mr. Patterson's play. There is no middle ground in a discussion thus side you are on, because he endeavors to day. To-day we insist on the beauty sweep the stars with his whiskbroom, of tragedy, even when it is a tragedy and he does not avoid some of the small of blood.

and crusaders?

or twice it is a shade overdone, but as a well as some of her old ones. whole it deserves praise and gets it.

Leo Ditrichstein's acting in "The irresponsible as Ditrichstein's Arany, but there the resemblance ends. Arany, why bother to trace all the differences? Let each tub stand on its own bottom.

Great Name" it is on the score of too little restraint. Mr. Kolker works too hard; is under too great a physical etrain. He is not content with seeming actress who was supposed to be "great" but modify his transports he will im-Rt is. Moreover, he will be in better condition at the end of his season.

Miss Ruth Chatterton, who plays the forest, but their sounds, as well as the Isolde Brand, the ingenue part in "The night sounds in the mountains, are caretorting her pretty face. She speaks well, unlike many young girls of the period. ness uncommon among ingenues. But her fingers and thumbs. Once upon a time elementary principles of this kind were taught to beginners. But now nobody has time to teach or to learn.

"GARDEN OF ALLAH" MATINEE.

formance of Robert Hichens's play, "The Garden of Allah," will be given in the af-

On Some Pieces and Players of the Week.

difference in the world to the Church against which he discharges his artillery. this matter. During the last few seasons He makes out a strong case for the a few producers and actor managers in woman of his stage story. If ever a the curtain on first performances at 7 woman were entitled to divorce she is o'clock or 7:30 "for the convenience of the entitled to it. Her husband is a drunken press," as they put it. In New York, on and altogether worthless creature, and the contrary, first nights begin later and no influence on earth can change him. last longer than any subsequent perform-Marriage is a mockery when a good ance of the same play, and critics find woman is tied to such wreckage and themselves in the fix of having to write a compelled to bear children by such a father. The Connors' child dies in infancy, infected by the poison of the their papers. Liebler & Co. have set a very father's blood. But the mother's re- recommendable example. Other producers ligion demands her sacrifice, denies her please take notice. presented. You must be on one side or Theatre, London, "The London Times" the other. But the chances are that Mr says with careful irony: "Sir Herbert Patterson will disturb you, whichever and his comrades have the taste of their

He seems sincere. But his artistic skill is smaller than his conviction. Perhaps and beautiful scenery. Last night these he was more anxious to start a crusade | wants were amply satisfied. Of course we than to write a fine play. That is a do- were never feet of most "playwrights with a pur- the stage) has had its day. Perhaps playpose," especially when they are young, ers of great personal force might revive it; or young in their art. Mr. Patterson is but you must not ask for force nowadays, quite determined that the stage must be especially at His Majesty's. Sir Herbert a platform, or a pulpit, or both by turns. certainly is without a trace of it; he gives a platform, or a pulpit, or both by turns, you what he can—sweetness, perfect taste, Perhaps it may be so some day, as it romantic melancholy, a sense of beauty. He was aforetime. But are there not speechi- interests and charms you, but never domifying and preaching places enough in nates or thrills. Miss Vanbrugh is a beauthe world outside the theatre to give full tiful, pathetic Lady Macbeth; when she scope to all the reforms and reformers has violent words to say her whole de-

assages seriously mar the effects which beautiful. the actress seeks to produce. Were

"The Great Name" appears to have of him that his acting is ingenious and in stirred widely differing opinions. But in parts masterful, but he seems, after all. that circumstance there is nothing un- more like a Falstaff than a Mercutio. usual. Mr. Kolker is quite as good an actor as any among the majority of the printed an interview with Wilton Lackage, "stars" of the day. And all persons who who is called the Guitry of America. Mr. care for good acting, that is to say, Lackage admitted that he was in Paris to those who understand good acting and look for a strong French play with a part can, therefore, recognize it when they in it suitable for himself. This versatile see it, will have some relish for what actor has created over one hundred parts in he does in this play, even if the play does | America. not impress them as a work of high finish and much consequence. Mr. Why- appearing at the Palace Variety Theatre, in tal's acting is uncommonly good. Once London, singing new delightful songs as

Concert" has been mentioned as if it were a model for all stage portrayals of ertory of her well known parts. Mrie prosperous composers. Mr. Ditrichstein's Bernhardt during the coming winter will performance in "The Concert" was highsupposing that the next composer in a also will revive Victor Hugo's "Lucrèce mercial Road. Sir Francis Montefiore made said: "As a piece of dramatic art the play play should be an imitation of his Borgia," so that she may herself act the Arany. Mr. Kolker's Joseph Hofer is as part of the great poisoner. was selfish, Hofer is generous; and-but

Hofer is a vivacious, even a bouncing is Siena. The action takes place between fellow. If there is any criticism to be sunset and sunrise, and concerns a young made of Mr. Kolker's acting in "The Italian nobleman who suddenly falls in demned to death. to do and to feel; he actually does and Winkle" at The Playhouse in London. feels. He sweats at his task. He puts Austin Strong, a young California play too much of himself into it, like the wright, has written it. Many scenes prebecause she wept real tears! If he will set in the forest; little gnomes and other preve his playing, good though it is as man watches over Rip during his long

Great Name," would be very pleasing fully reproduced. But the stery of Rip were she to learn to speak without dis- bas certainly been thoroughly overhauled. theme up in the following terse way: and she has an intelligence and natural- has in consequence 'done time.' On the "naturalness" in facial expression needs and the girl whom he is supposed to love the restraining influence of art. And it and who is supposed to love him refuses is fair to the young lady to say that in to have anything more to do with him gesture it is inadvisable always to hold until he has so cleaned a dirty copper the hands flat with widely separated basin that she can see her face in it

The announcement that the opening per-

has rarely encountered." ternoon, instead of the evening, so that the dramatic critics from the metropolitan dailies will have an opportunity to do the in a sketch by Alfred Sutro called "The play and themselves justice in their re- Man in the Stalls." views of it, has been received with profound gratitude. It is only fair that Liebler Co. should be given as much public come nett's comedy, "The Honeymoon," Dion Bergeres company will be seen here for a



MOLLY PEARSON.

STAGE NOTES

About Sir Herbert Tree's recent production of "Macbeth" at His Majesty's We don't want, in Johnson's phrase to his friend Langdon, to 'go into the slaughter house.' We want the beauty and the poetry of it, with beautiful dresses shaken with terror. Terror (or meanor gives the lie to them. For the rest rebler makes a good thing of Macgood scenes in this play at her sister's duff's grief and both he and Sir Herbert a Mele theatre, and she acts them very well theatre, and she acts them very well theatre, and she acts them very well the she has some scenes which she acts with less merit. She has stargey and acts with less merit. She has stagey and more. Altogether, a beautiful presentation over-emphatic moments, when she turns of Macbeth-a little slow, last night, and to the front and "acts right out" at the with a little too much musical accompani- Chocolate Soldier" and "The Spring Maid, oudience. This is a pity, because these ment for all tastes-but, beyond all cavil,

these faults eliminated her performance with The New Theatre company in New would be satisfying, although it would York, is now appearing in the Nellsonby unlikely to attain a high distinction. | Terry revival of "Romeo and Juliette." He Mr. Kolker's adventure as a "star" in is the Mercutio. "The London Times" says

"La Petite République," of Paris, recently

Mme. Yvette Gullbert has recently been

The indefatigable Sarah Bernhardt has again left Paris for London, where she is appear in Paris in a new play, now being

William Faversham will probably secure Stephen Phillips's new blank verse drama "Pietro of Siena." This drama is to be presented at the Studio Theatre, in Lor ion, on October 10. The scene of the play love with the sister of a man he has con

Cyril Maude is giving a new dramatic version of Washington Irving's "Rip Van cede the beginning of the dialogue-a sunwoodland creatures play about the roots of the trees; a little "mould and mildew" sleep. Insects, fireflies and bats are not Millionaire," with the author in the leading only seen flitting about in the gloom of part. "The London Morning Post" sums the

"A young man is addicted to drink. He day of his release he gets drunk again, Owing to circumstances over which he has not complete control, he does not take the work thoroughly in hand till fifty years later. She has remained faithful to his memory all the time, and when he shows her the bowl all bright and shining she emembers her promise." "The Post" then adds that such a rendering of Irving's great character as this sacrifices the spirit of the his own play, "The Sign of the Rose," The original "with an artistic perversity one main character is an Italian workman who

American ways and ideals. Lena Ashwell is to go into vaudeville Fairbanks as the amateur burglar in Gentleman of Leisure."

Marie Tempest is playing in Arnold Ben-

A SCENE FROM "THE SIGN OF THE ROSE." With George Beban, at the Garrick Theatre, October 11. Boucleault is producing the play, and will also take a part in it. James B. Fagan, the author of "The

task of adapting a Hungarian drama by Melchoir Lengyel, called "Prophet Perci-Among American plays which have been

successfully transplanted and are now running in London are "Baby Mine." while in Australia, at Sydney and Mel-Speckled Band" and "Our Miss Gibbs" are stage of the Yiddish People's Theatre. Louis Calvert, who played many parts having great successes, according to reports received here, "The Pink Lady" and Everywoman" are to be brought out in Ibsen's "Doll's House" at a benefit to be simple and economical and adaptable to Australia soon, Taking it altogether, given in London on October 27. American music seems to transplant best, American comedy next and American tragedy last-in fact, hardly at all.

> The Christmas spectacle which is to be presented at the Olympia, London, by Professor Max Reinhardt, of Munich, is exciting great interest. Reinhardt, Humperdinck and Voellmoeller are the authors and composers of this piece, which shows the temptation and salvation of a woman. The whole spectacle is given in pantomime. There will be an invisible choir of four hundred and an orchestra of two hundred.

Kipling is writing a pantomime

A new play by Israel Zangwill, called 'The God of War," will probably be the next production by Sir Herbert Tree.

in London for a Yiddish theatre, on Com- ers. Mr. Walkley, of "The London Times," an address after the ceremony, in which he is not up to its highest level; as a study

COMEDY AND DRAMA

Astor Theatre.-Edgar Selwyn and the

will be moved to-morrow night to this

Relasco Theatre -Last week of "The Con-

cert," by Leo Ditrichstein, from the Ger-

George M. Cohan's Theatre.-George M.

Collier's Comedy Theatre.-On Tuesday

night, October 10, a company of Scotch

players will be seen for the first time in

is now running at the Haymarket Theatre,

Criterion Theatre.-Haddon Chambers's

'Passers-By," a play of dramatic interest,

Daly's Theatre.-Rida Johnson Young's

Empire Theatre.-John Drew, in "A Sin

Galety Theatre.-Last fortnight of Rupert

Hughes's "Excuse Me," a comedy of travel

Garrick Theatre.-On Wednesday night.

October 11, George Beban will be seen in

is making every effort to adapt himself to

Globe Theatre.-Final week of Douglas

Grand Opera House.-The original Folies

well staged and well acted.

new comedy, "Next."

in a Pullman car.

country in Graham-Moffat's comedy,

"Bunty Pulls the Strings." The same piece Kolker and Russ Whyfal.

ohan's popular musical piece. "The Little

ning with a matinee to-morrow.

house from the Lyceum Theatre.

man of Herman Bahr.

company will present Grattan Donnelly's Harris Theatre.-Rose Stahl shows how

play, "Darkest Russia," next week, begin- to run a department store in "Maggie Pep-

entire cast and production of "The Arab" George Bronson Howard's comedy, "Snobs."

courne, "The Chocolate Soldier," "The other languages, will be presented on the yet worked into a drama." Gordon Craig has invented a system of

BILLIE BURKE.

In "The Runaway." Lyceum Theatre, October 9.

Cecilla Loftus will appear as Nora in

A play has recently been produced in

Paris called "Pickwick." The main character is really Dickens's Pickwick, too. Unexpected of Paris!

year-old son of the late Richard Mansfield, was presented at the Grange, New London. Conn., a few days ago. Master Mansfield played a part.-Chicago Record-Herald.

Mr. and Mrs. McKee Rankin (Mrs. Ran-The English papers say that Rudyard kin was formerly Kitty Blanchard) have returned to the stage as co-stars in a play of "The Great Adventure" has been succalled "Peace on Earth."

Of G. B. Shaw's "The Showing Up of Blanco Posnet," which was censored in England and which will presently be The foundation stone was recently laid brought to New York by the Irish Playsaid that works by Jewish authors in Eng- in morality Mr. Shaw's latest notion seems

Hudson Theatre.-Frank McIntyre.

n its present version the comedy is called i

Great Name," a comedy with music, inter-

esting chiefly for the fine acting of Henry

Manhattan Opera House.-The return of

Harry Lauder, with his inimitable Scotch

NEW PRODUCTIONS.

Monday night, October 9, at the

Monday night, October 9, at the

Lauder in songs and sketches of

-Tuesday night, October 10, at the

Comedy Theatre, Scotch players in

Lyceum Theatre, Billie Burke in

'Der Doppelmensch.'

The Runaway

limited to one week.

"The Runaway."

Scotland.

the Strings,"

"The Sign of the Rose."

stage setting that he claims is at once any theatre. He explains it by means of a model of a theatre, over the pro-

from "Elektra," a little winding street in

Arnold Bennett's book, "Buried Alive," the English Balzac, has been dramatized, and under the title cessfully produced in Glasgow.

THE FRENCH STAGE

"Monsieur Pickwick" Well Liked as a Comedy Burlesque.

Paris, September 22. The approaching centennial anniverlish, as well as translations from those in to us the most serious and sound he has sary of Charles Dickens has aroused a

Theatrical Attractions for the

Bought and Paid For." In the cast are

Thirty-ninth Street Theatre. - Margaret Lyceum Theatre.—On Monday night, Oc-tober 3, Billie Burke will be seen as Colette "Green Stockings," by A. E. W. Mason.

Weber's Theatre. -- Edmund Breese Rabbi Landman's play "A Man of Honor. songs and sketches. The engagement is West End Theatre - A week's run of

MUSICAL PLAYS.

a typical New York "show," written by Glen MacDonough, with music by A. Bald-

"The Stren" is being received with undi-

New Amsterdam Theatre. - "The Pink Lady" is as popular as ever.

Comedienne - Her Work, Her Plans and Ambitions.

Away on the horizon at sunset of a fall day there is often a long streak of brilliant light beneath the black clouds that are flying overhead. And as you sit and look at it your heart rides high, for there seems to be a spell of the future in it-a bright and luring future. There is something of this same promise in the personality and the outlook of some people-and Margaret Anglin is one of them.

What calls especial attention to this very well known American player at the present time is the fact that, after being safely labelled an "emotional" actress, and after every one had settled himself comfortably to recognize her real abilities as a wringer of hearts, she turns suddenly about and upsets all preconceptions by walking lightly before the astonished public, and, with cajoling whimsies, in the lightest of light comedy

An outrageous thing to do, surely, and not in the least sanctioned by custom. In fact, "It isn't done," as Mme. Propriety cautions the youngster who has behaved guilelessly.

That was why it seemed a good idea to go straightway behind the scenes after vesterday's matinee and question Miss Anglin about her departure from custom, She was in the same mood in which she had been when the too quickly descending curtain a few minutes before had cut off Celia Faraday from a delighted audience. And this is not usual. The law of compensation, or balance, or something usually provides a grouch for the comedy actor after the close of the play. Miss Anglin even offered her interviewer the only chair in her dressing room and modestly prepared to establish herself on the trunk, And, oh! that is not usual, either.

"I really decided to act comedy, so know: I didn't merely slip into it," she said, anticipating a question. "In fact, comedy is what I like to do best next to classic tragedy."

Something of a range of abilities therecomedy, tragedy, emotional drama! It was apparent at once that she absolutely defies imitations "In fact," she continued. "I started in

comedy-even low comedy-and when I first went on the stage I imagined that that was the only thing I could do. But I som discovered that doing one kind of thing all the time leaves you just where you were when you began with it. You fall into a groove, act mechanically, and although you wear different clothes and are builted or petted or jeered at or worshipped under a different name, you are always practically the same person.

"It is a department store system of dramatics, the one we have fallen into ising now. You belong to a certain kind of character, and no one ever thinks of sending you anything else for your us If you are at the ribbon counter they send you ribbons, and so on. You take you ribbon and dole it out by the yard as long as it lasts. When it is finished you throw away the bolt and wait till another is as-

signed you. "Of course, I do not believe in such a a matter of fact. I became a little tir of tears myself, and I got hold of inklings that led me to believe there was an im portant part of the public that I was losing altogether because of the nature of the plays I was in. This was the man playgoer, the usual man that forms the bis public of men. Are they more easily played upon, emotionally, than women, I wonder? At all events, several frankly confessed to me that they really wanted to see me in my plays, liked my way of doing and all that, but could not stand the

emotionalism of the scenes. "It came over me then that these plays made people unhappy, even including me. in a sense, although, of course, the actor does not come under the spell of the part

"I deliberately set to work to look up

a comedy. You can guess, of course, what "Some of Shakespeare's?"

"Yes. Isn't it curious how cherished Shake peare is among actors and how little the public cares for him? People senerof fiction, who is regarded in France as ally believe that actors like to play the grand old tragedies and comedies for fame. But, of course, it isn't that at all. It is simply because those things are not only well written, but they give the actor so much to do. They bring him out, make They have a story to tell or &

theory of the author's to prove. The characters are merely a means to an end. "But I wanted a modern comedy to start ing into Shakespeare comedy while still damp with the tears of Helena Richie."

"So you are going on with comedy?" she

"Well, I'll tell you what I want ver ahandoned Shakespeare for Charles much to do. I want to go on with doing orator in M. Robert Charvay, who, with thing, a permanent theatre in New York M. Gavault, has hitherto written light and an established company of players to "boulevardier" farces, such as the Hay-market success, "My Wife." "Monsiers" kinds of things, all during the season, case market success, "My Wife." "Monsieur after the other. A player can get a res is a combination of the popular Louis for the actor and the public it seems to

"I just had a wonderful experience out sity. Ah! the satisfaction of it, and the wonder of the outdoors with the dark night ever seen, from students of Sophocles and college instructors to little typewrited curved banks of scats was so intense that ment. I felt I had to stop and listen to it.

'I remember as I stepped on the stage I looked up involuntarily-it seemed st evitable roof that presses on one's head, of hung Mars, as red as fire. I was almost overcome by the strange poetry of thing that surrounded me. I hardly knew for a minute whether I was going to be abla to keep my head or not. But I should while I would address part of my lines to the star that hung not so far, it seemed above my head. And I acted as I never did before. I give Mars all the credit. I al-

Coming Week

Charles Richman, Julia Dean and Frank

lian, Henry Bender, in a farce entitled usual play, well acted.

in an American adaptation of a French, The acting of H. Reeves-Smith is a worth; play by Pierre Veber and Henri de Gorsse. I opposite to Miss Anglin's in some delicion

> Holbrook Blinn in Edward Sheldon's play "The Boss."

win Sloane, Casino Theatre.-The new operetta by C.

M. Ziehrer, "The Kiss Waltz," with some Knickerbocker Theatre.-Donald Brian in

week in their two "revues"-"Hell" and | Maxine Elliott's Theatre.- 'Rebellion,"

"Gaby"—and the ballet spectacle "Tempta- Joseph Medill Patterson's new play, with and conscientious contemporary French was asked." Gertrude Elliott in the leading part.

Republic Theatre.-W. C. De Mille's new

play unique in its interest. George Arliss's

Broadway Theatre.-"The Never-Homes,"

Manhattan Opera House, Harry

very good music.

Graham-Moffat's play, "Bunty Pulls Liberty Theatre.-Julian Eltinge in "The Wednesday night, October 11, at the Fascinating Widow. Garrick Theatre, George Beban in

TILE ROWLAND.

HARRY LAUDER. At the Manhattan Opera House, October 9 to 14.

In "The Kiss Waltz." wave of congenial sympathy in France. scenium of which is inscribed the legend The Odéon has in preparation a play "Dedicated to Ellen Terry." Behind the adapted from "David Copperfield," a model Mr. Craig manipulates a number of boulevard theatre has in hand a Parisian miniature screens consisting of from four version of "Martin Chuzzlewit," and last to six panels, each panel being made to night the Theatre de l'Athénée produced in the way that the speciator does. turn on hinges in any direction. With the with considerable success "Monsteur A play on a Greek theme, written and directed by George Mansfield, the thirteen-Italy, the Temple of Karnak and a set val and Robert Charvay, which was joyfor a scene in one of Molière's comedies .- fully halled by the public as a tribute to the genius of the philosophical writer

> The dramatization of Balzac's novels has never proved successful in France. Like the works of Charles Dickens, they are too "immense," too complicated and requirements of him not only in the way of too profound for that nervous, incisive speaking the lines well, but, more imporconcentration required for the foot- tant still, in the way of character playing lights. The prodigious wealth of subtle The lesser dramas that are written to-day observation, the profusion of "intrigues," do not make much attempt to create charthe number of characters, the luxury of acter. detail, the shrewd artfulness, the sly humor and, above all, the essentially English surroundings and situations are with. I wanted people to get a bit used to some of the obstacles that the French seeing me in bright parts, at least. I did dramatic adapters of Pickwick have had not want to take them unawares by dash-M. Georges Duval, the most zealous

translator of Elizabethan plays, has Playhouse. - George Broadhurst's play. Dickens. He has found a clever collab- all kinds. I want, of course, the ideal Irving Place Theatre.—The German come- drama, "The Woman." A somewhat un- Pickwick." as presented at the Athénés, following of his own in that way, and beth Philippian hero, Joseph Prudhomme, me so much more interesting. blended with a sort of modern Britannic Don Quixote. But the Pickwickian Don West. I played 'Antigone' in the open air Quixote, although he does not tilt at Greek theatre at Leland Stanford Universindmills, and in his knee breeches, black gaiters and gold spectacles con- sky above my head. You know, thousands forms to early Victorian conventionali- of people from the city crossed the Golden Wallack's Theatre. - George Arliss in ties, nevertheless reveals the delicate Horn to come to us that night, and the Lyric Theatre -Henry Kolker, in "The Louis N. Parker's drama, "Disraell." A spathos, sentiment and philosophical sad- audience was the most cosmopolitan I have ness of Cervantes's hero. The first act passes in Mr. Pickwick's rooms in Gos- girls and office boys. And the silence well street, the second at the Bull Inn that big audience sitting there on the at Rochester, the third at the Manor Farm, the fourth at the Law Courts once, in splic of the tremendous excits and the fifth in the Fleet Prison.

The act most appreciated by the Parisian public is the third, at Wardle's strange and beautiful to be rid of the incountry house, where Christmas Eve is celebrated with somewhat excessive, al- at least on one's spirts, in the theatre most burlesque, exuberance of old Eng- And there, right over the stage, it seems lish merrymaking, and which furnishes an occasion for some very frisky dances which take place under the mistletoe, accompanied by scenic music composed by M. Heintz. The adventures of "Mon- have known. I should have been quite sursieur Pickwick" and his "three muske- that such beauty as that could do nothlos teers," Tracy Tupman, Augustus Snod- but inspire me. And it did. Every little grass and Nathaniel Winkle, make a highly amusing and picturesque entertainment of the "burlesque comedy" type, which is beautifully mounted. The ways try to put the credit where it beautifully mounted. long and exhausting part of Pickwick is longs," she laughed, trying to break the well played by M. Gorby, and that of spell of the scene she had been recalling Mrs. Bardell is delightfully and quaintly acted by Mile. Jane Loury. C. I. B.

MARGARET ANGLIN